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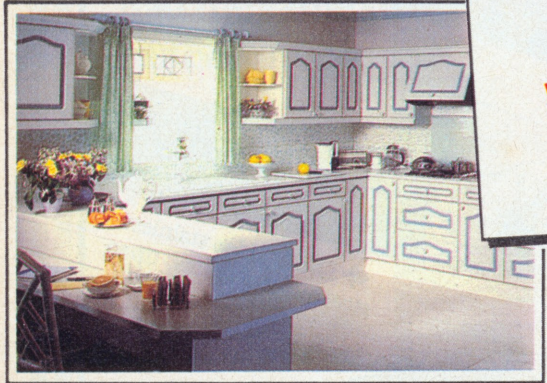

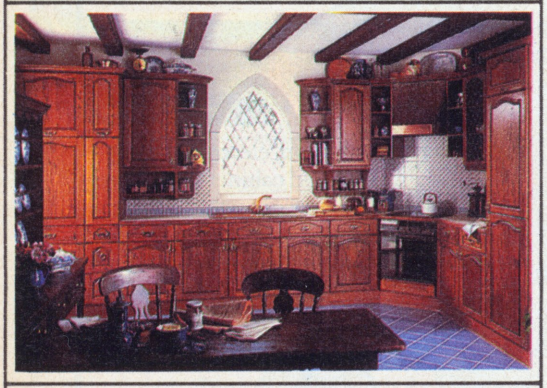

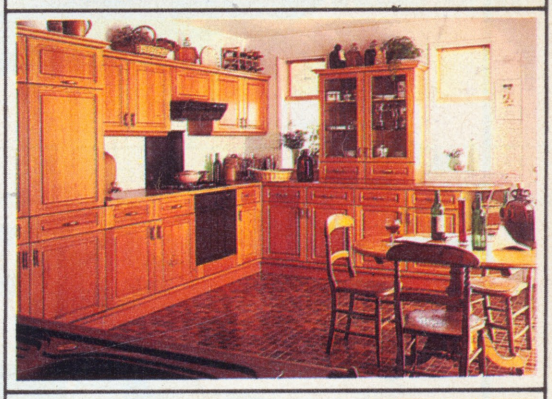

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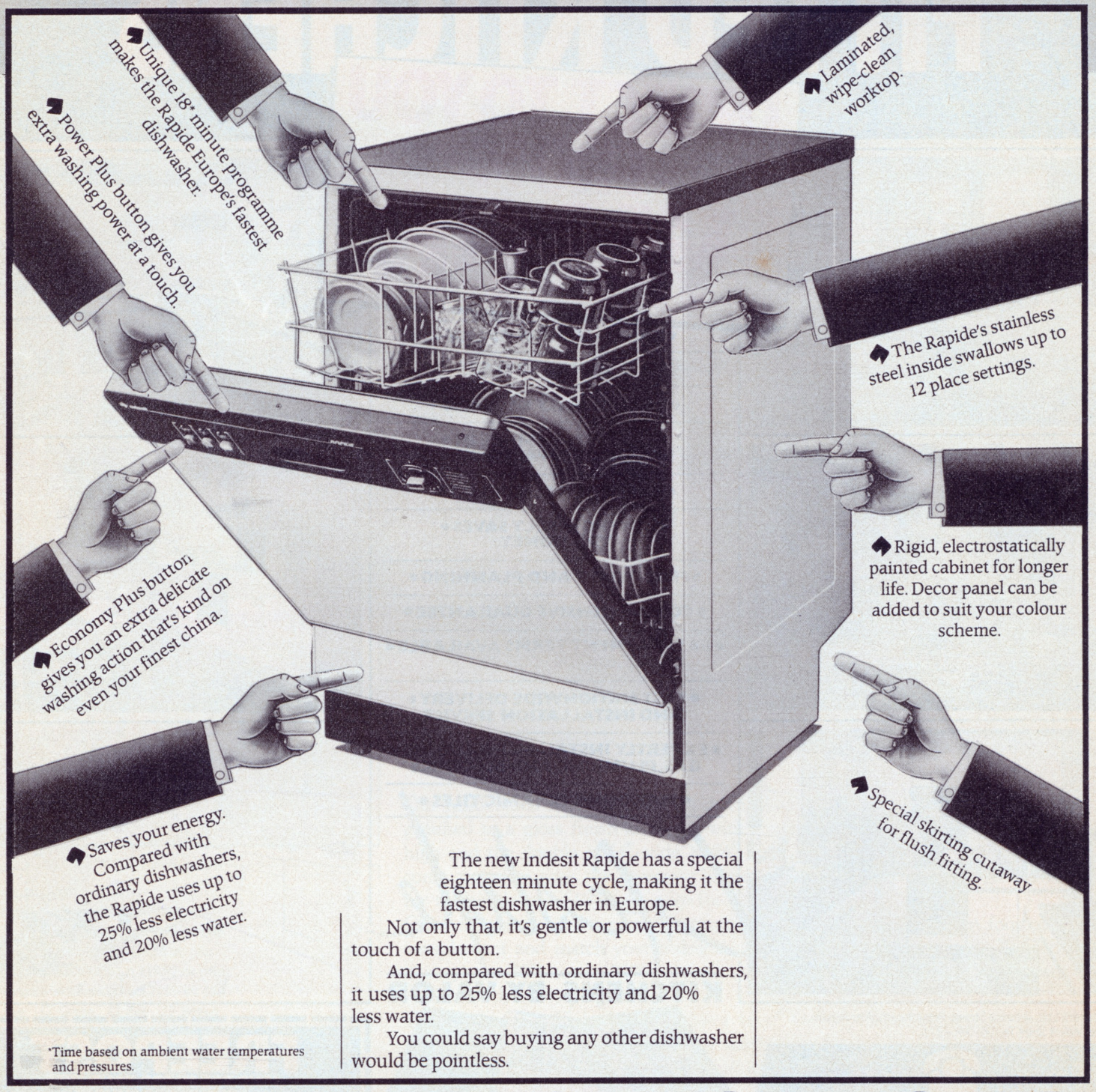
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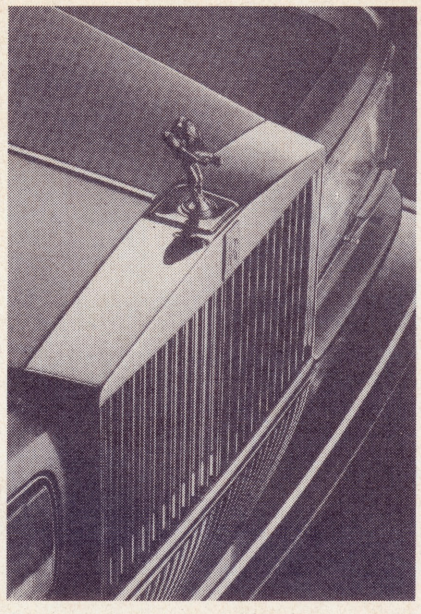

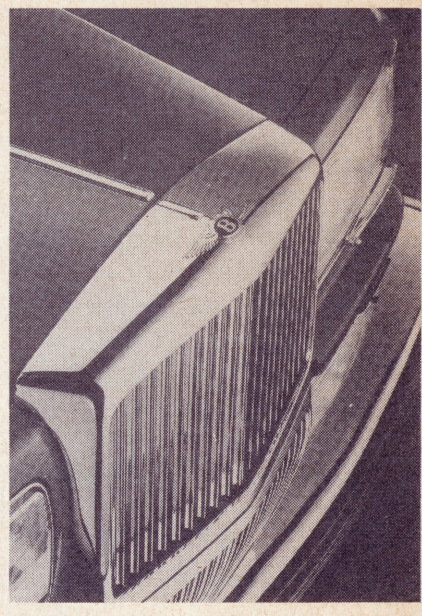

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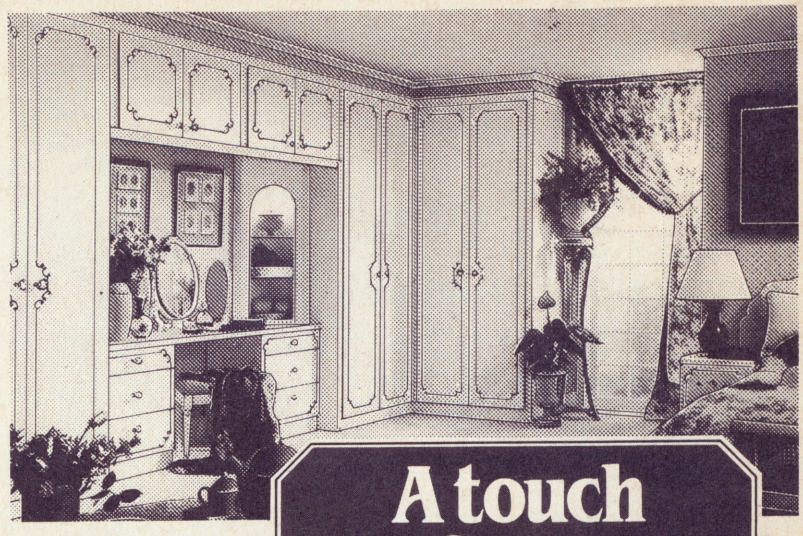

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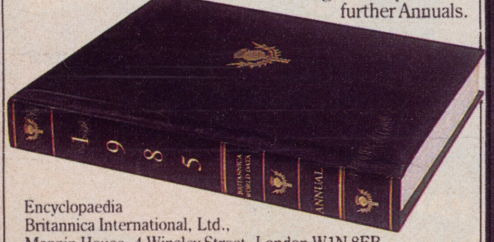

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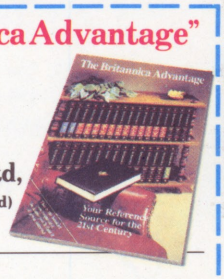

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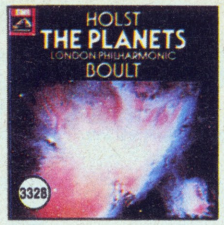

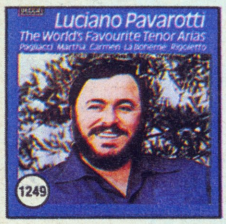

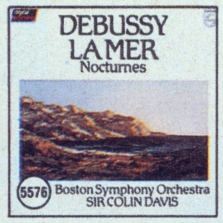

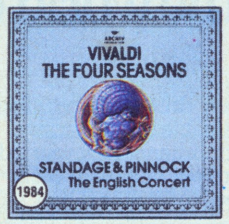

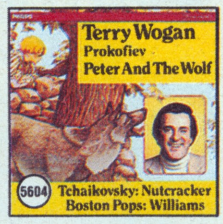

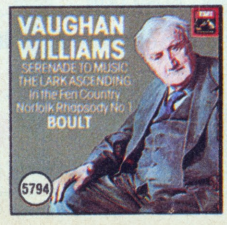

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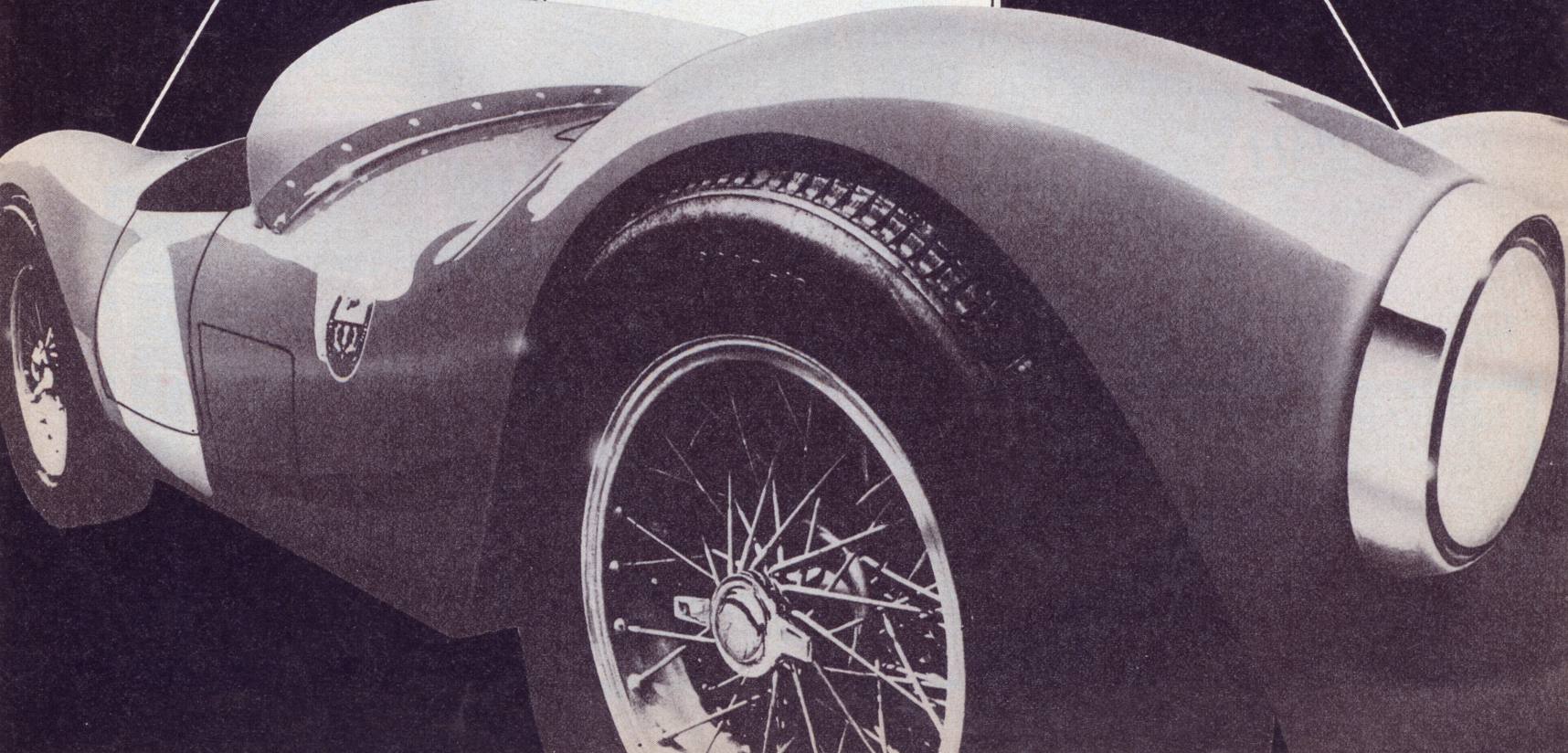


Bailey's Backstage Pass

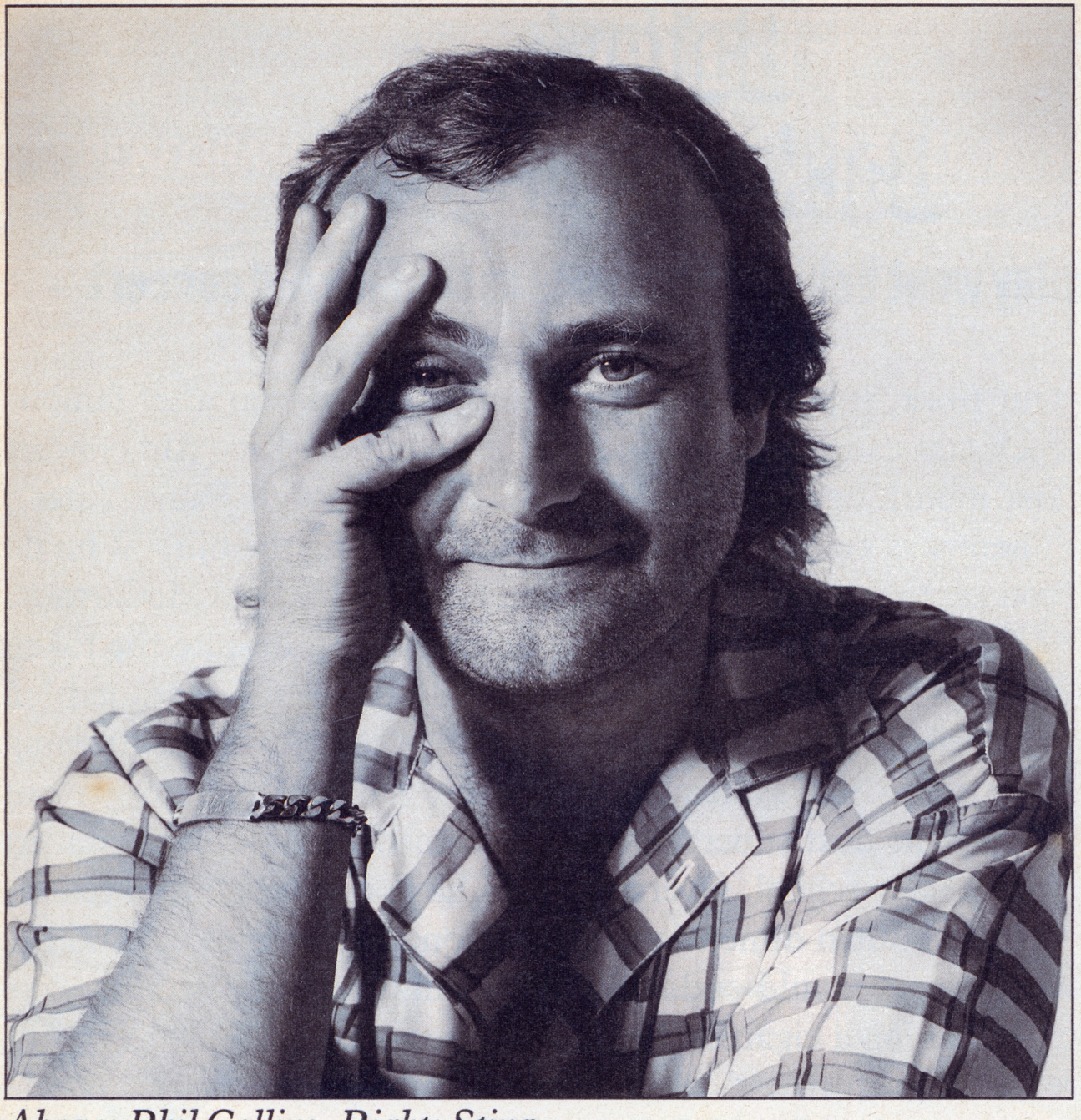
David Bailey went behind the scenes at the Live Aid concert

Out front, it looked pretty glamorous as rock star after famous rock star came on stage and performed in the Live Aid concert last month organised by Bob Geldof (left, with Paula Yates). There was certainly no problem about filling the bill. Who do you get to follow David Bowie and Elton John? Paul McCartney.

But backstage, it was pretty unglamorous, despite the token attempt at pampering – a few plastic tables and garden umbrellas. The scruffy portable cabins that served as dressing rooms (no star system here – barely half an hour to get out before the next superstar moved in) made it look like a concert in a village school. Oversized egos had no choice but to reduce themselves to humble human dimensions for that one day at least. Amid the confusion the performers would suddenly slip behind one of the huts, like guilty schoolboys sneaking a cigarette behind the pavilion.

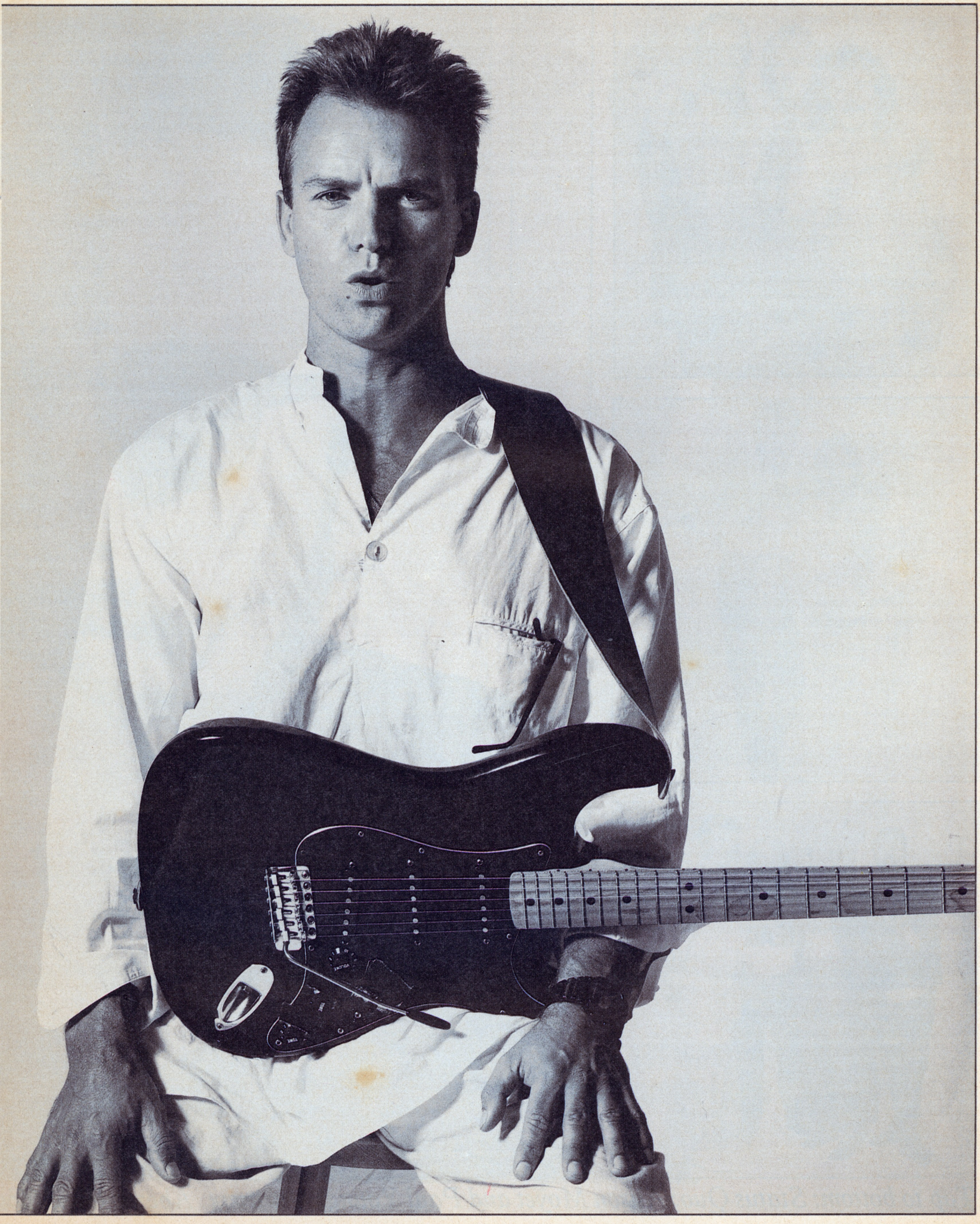
It was there, in the furthest reaches of Wembley Stadium, that photographer David Bailey had set up a makeshift studio to take pictures of every rock star and performer appearing that day. The photographs will be auctioned at Sotheby's in aid of the Band Aid Trust.

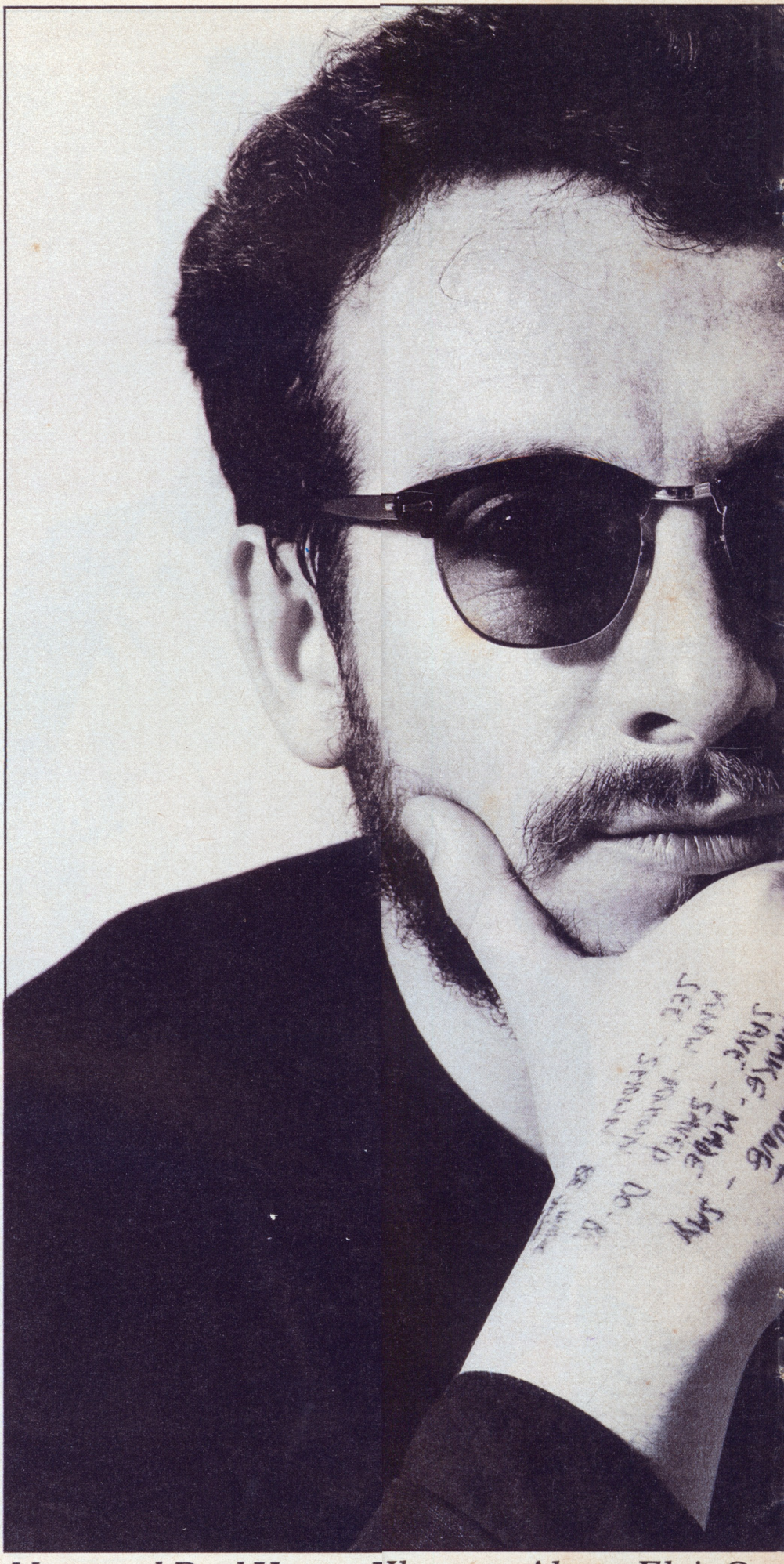
'It was an extraordinary job,' says Bailey. 'For once the stars didn't seem to care how they would look in the shots. Usually, I have to spend hours taking their pictures. At Wembley, Elton John was in my studio for only eight minutes. David Bowie spent the longest, and he was there for only half an hour. They all wanted to get back and hear the music.' Along with 30 million viewers. *Peter Hillmore*



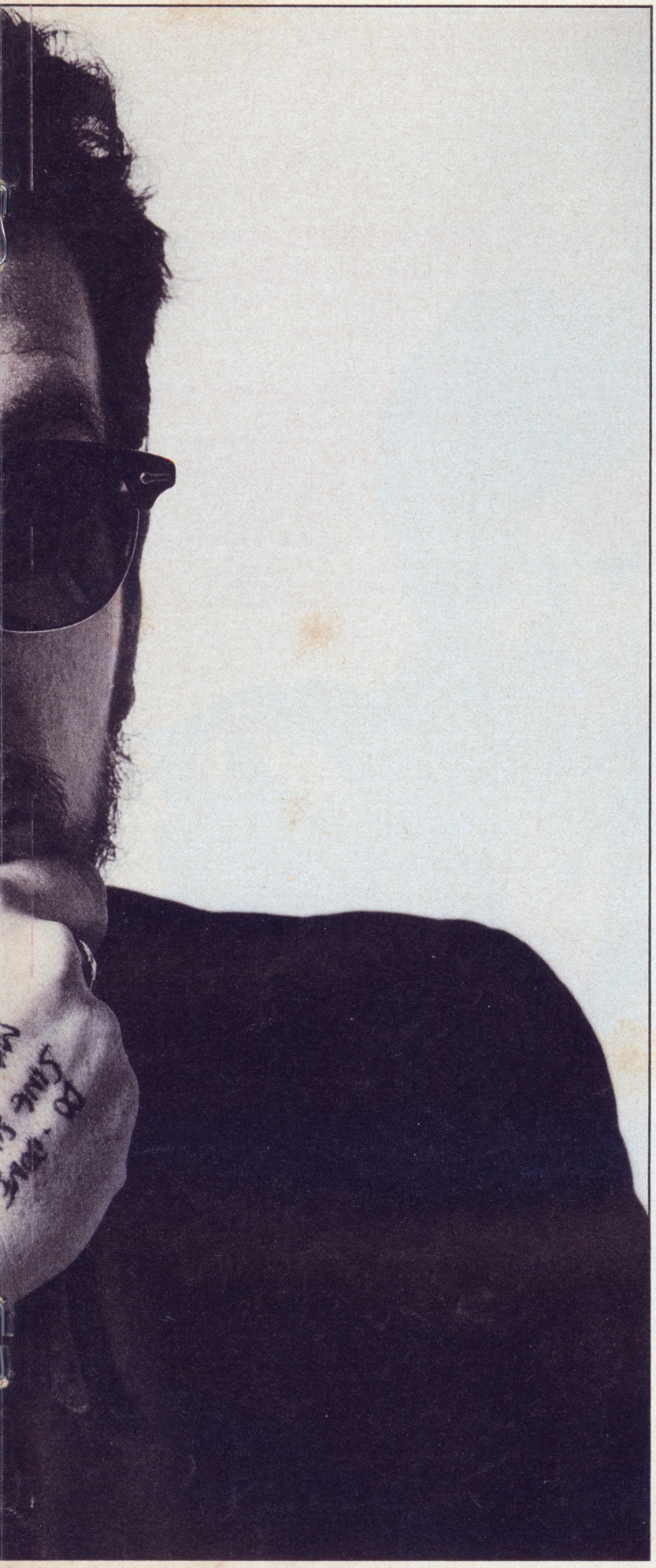
Above: Phil Collins. Right: Sting

Why did I play at both Wembley and Philadelphia? Because I'm mad.
Phil Collins





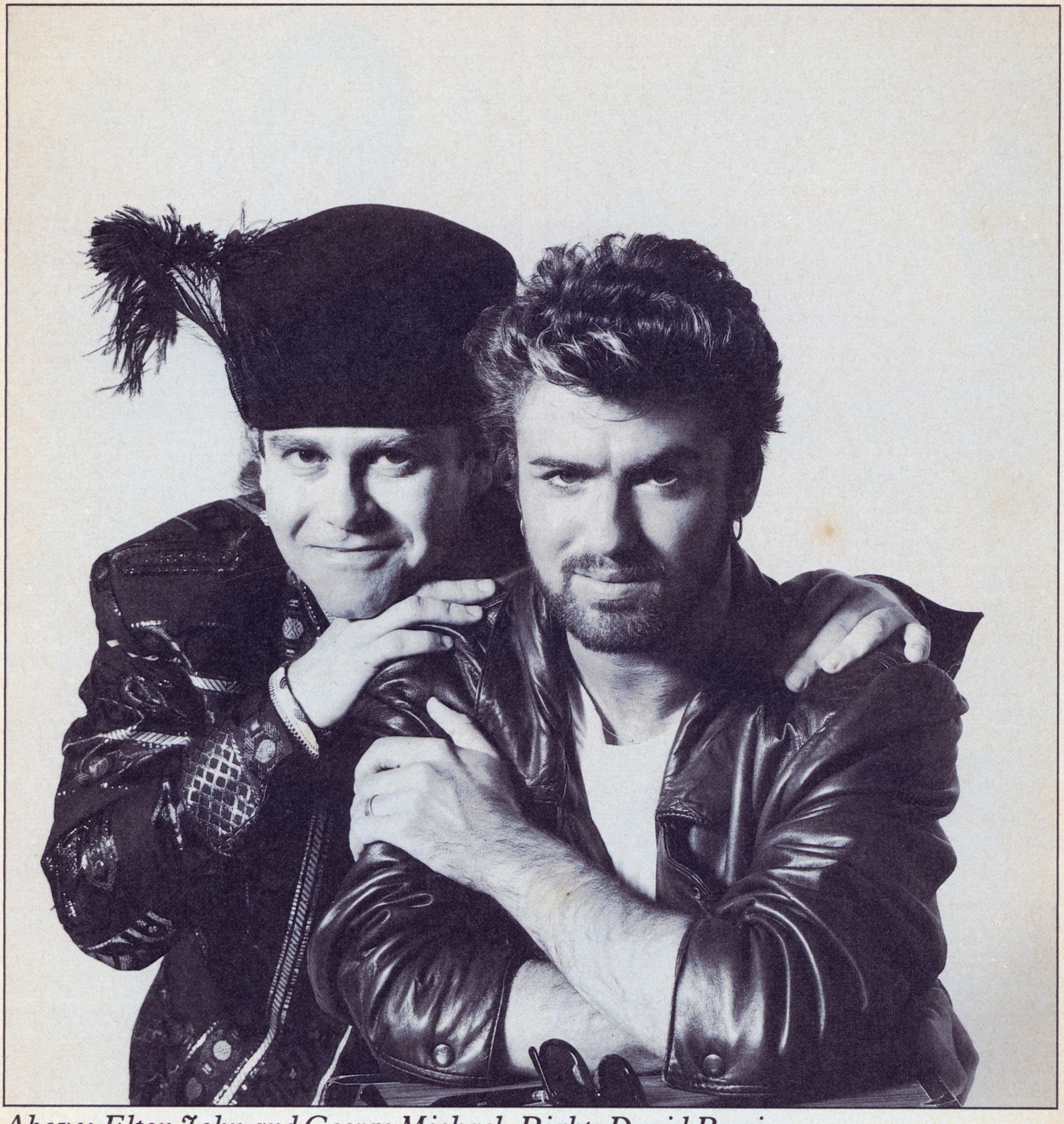
 Top to bottom: Status Quo; Alison Moyet and Paul Young; Ultravox. Above: Elvis Cost



tello

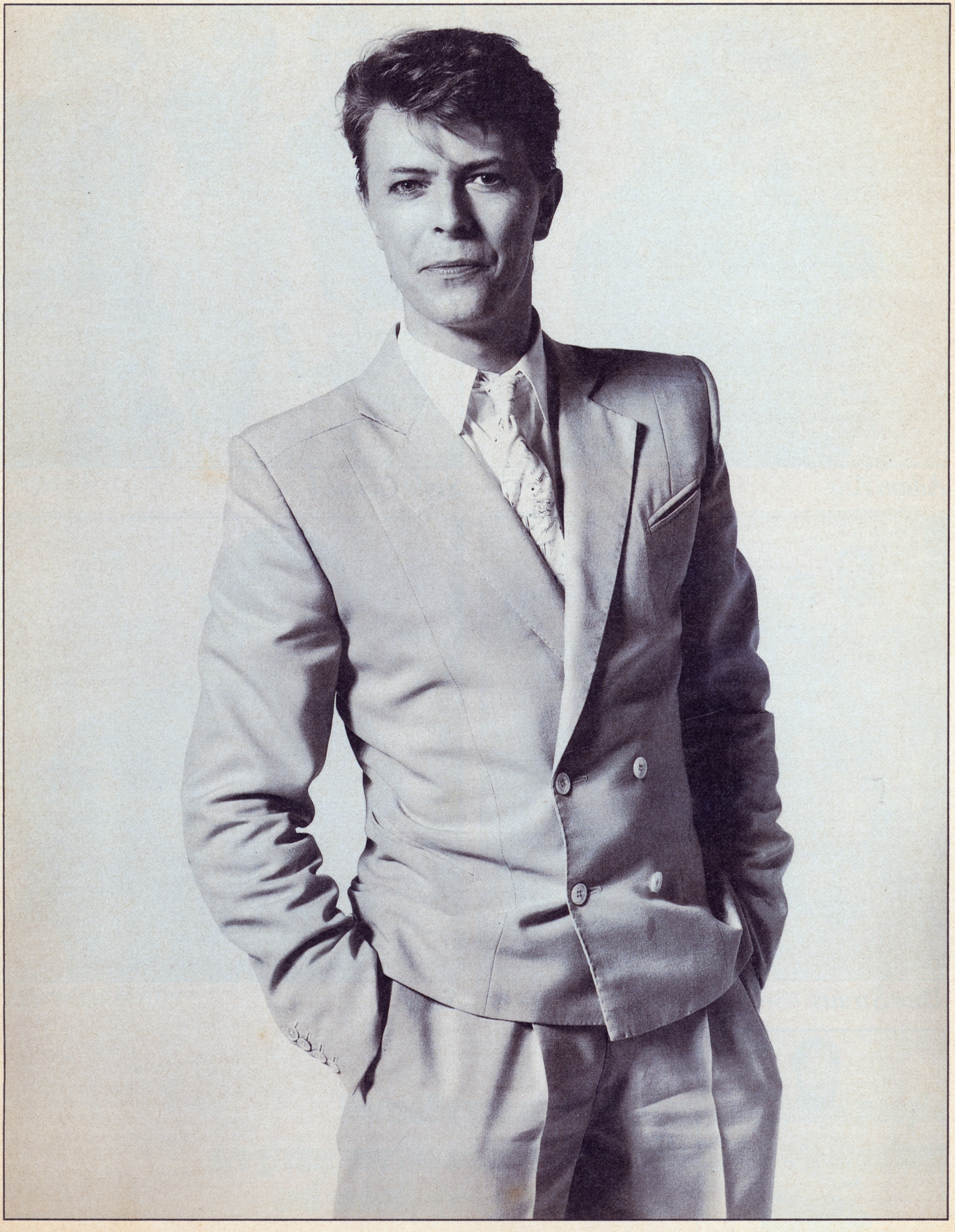
Pete Townshend

This concert was the only reason I can think of for the Who getting together again. Pete Townshend



Above: Elton John and George Michael. Right: David Bowie

Let's do it every year.
It was fantastic,
let's do it again next year.
David Bowie



Adam Ant

Style Council

Dire Straits

Sade

Harvey Goldsmith, promoter and organiser

Bryan Ferry

U2

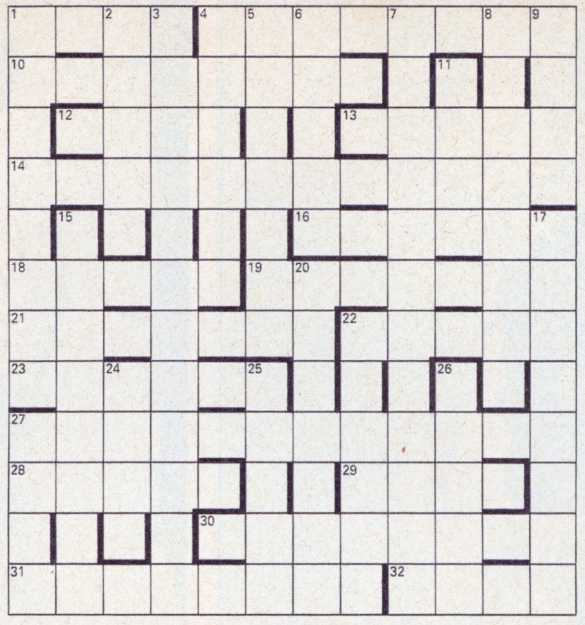
Spandau Ballet

Paul and Linda McCartney

Normally you come off stage and lots of people are giving you towels and drinks. Here, I fell off the stage and nobody gave a toss. Gary Kemp, Spandau Ballet

AZED CROSSWORD

No. 694: Plain



Across

1 A strong drink, as before, reverses this skin complaint (4)
4 Forbid support for musician (8)
10 Monster work: I mostly cut, dipping in (8)
12 With tails wagging they can become a nuisance (4)
13 Toiler's meeting ——? Serrations'll bust (5)
14 Charming iris, very wild, in Dutch variety (12)
16 Stubborn theologian's head buried in NT (6)
18 Genius, old-style spinner (either way) trapping me (5)
19 I'm not *really* very fast; it's painful entering the in crowd (7)
21 What (at Xmas) creates mess after end of merry-making? (7)
22 Ring in prison's an old form of pillory (5)
23 Talk over, I wonder as before about presenter's opening (6)
27 Could Hebe, rag getting out of hand? (12)
28 Reverse of what denotes commoners? I'll be found therein, a pearl (5)
29 Car: car without having to I'd backed (4)
30 He's one fitted out to supply capital support (8)
31 Slanders wound no longer, accepted by nincompoop (8)
32 What's circled in this? A shoulder (4)

Down

1 What I guard's palatial? Not as big, possibly (8)
2 Offer involving wing as shelter (5)
3 One schedule that includes love? It features inversion (12)
4 British boxer, having suffered reverse in first half, nearly blinded (6)
5 Red-cap in a bird place dealing with part of bill (7, 2 words)
6 Straws that may turn up as water-pistol? (5)
7 Very early fliers the misapplied 'Roosian' hurts (12)
8 Large trunk a prince called up needing mantle (8)
9 Score (latest released) straining credulity (4)
11 Local Easter walk (4)
15 Ascending heavenward with playing of solemn organs (8)
17 Female in a frilly then a wrap (8)
20 Spadicifloral family, a family alkalescence disheartened (7)
22 Stunts conducted in fun? Not entirely (6)
24 Sound pleased about one wi' nae siller? (4)
25 Gents accepting such soft utterances 'll show amiability (5)
26 Birds *always* taken in by car-dealers (5)
27 *British* Council? No – French writer's seen in more than one (4)

Chambers Twentieth Century Dictionary, 1983 Edition, is recommended

PRIZE RULES £12 book tokens are offered for the first three correct solutions opened. Solutions by next **Saturday** to AZED, The Observer, 8 St Andrew's Hill, London EC4V 5JA. No enclosures other than names and addresses. For prizewinners, see Everyman Crossword panel in The Observer.

AZED No. 692: Solution & notes

1 C	2 A	U	3 L	4 D	5 F	I	6 D	I	7 B	8 U	9 S
10 O	N	E	I	R	I	C	A	11 H	A	R	M
12 N	O	R	E	A	S	T	E	R	B	A	U
G	W	13 E	G	G	14 H	I	D	L	I	N	G
15 I	N	D	E	E	D	16 G	17 A	F	R	I	18 T
A	19 P	U	20 V	E	I	L	L	E	U	S	E
21 R	E	C	E	22 I	V	I	23 N	G	S	M	M
24 Y	E	A	R	N	E	25 M	E	26 S	S	U	P
27 O	P	T	I	M	U	M	B	U	A	28 E	L
U	T	I	29 P	A	T	E	R	C	O	V	E
30 P	O	O	P	T	31 P	R	I	C	K	E	T
32 H	E	N	N	E	R	Y	33 S	I	G	N	S

(Definition of word first, then no. of word clued, then note if required.)

ACROSS

1, cold (26); **5,** spill (27 Ac.); **10,** dreamy (14); **11,** wrong (27 Dn.); **12,** blower (21); **14,** cache (31); **15,** certainly (23); **17,** demon (24); **20,** light (12); **21,** catching (13): a in (d)e-duction; **24,** die (17); **25,** bungle (15); **27,** peak (8); **29,** vagrant (7): anag. in buss a; **30,** back (28); **32,** run (10); **33,** indications (3).

DOWN

1, present (18); **2,** enough (9); **3,** lord (1 Ac.); **4,** decoration (6); **5,** leap (16): I in gimmer[1] + y; **6,** intricate (22); **7,** pig (29); **8,** queerness (19); **9,** trim (11): (c)harm; **13,** training (20); **16,** blinking (1 Dn.); **18,** models (5 Dn.): 's + anag. in five; **19,** shoe (32): (s)h(o)e + ren (rev.) in NY; **22,** intern (4); **23,** hide (25); **26,** secretings (33): comp. anag.; **27,** dolt (2): an ow(l); **28,** uniform (30).

BRIDGE

by Terence Reese

Some plays in bridge are admittedly baffling – so much so that even with all the cards exposed the winning play will not be apparent unless you have dwelt in those areas on a previous occasion. Suppose you arrive in Six Spades on the deal below and a trump is led. How would you set about it?

Dealer South N–S vulnerable

	♠ K Q ♥ A J 5 ♦ 5 2 ♣ A K 9 7 6 2	
♠ 10 9 8 2 ♥ 9 7 4 3 ♦ K 10 4 ♣ J 5	N W E S	♠ 7 3 ♥ Q 10 6 ♦ Q 9 6 3 ♣ Q 10 8 4
	♠ A J 6 5 4 ♥ K 8 2 ♦ A J 8 7 ♣ 3	

Nowadays players seem reluctant to respond with a forcing bid. Here the bidding went:

South	*West*	*North*	*East*
1♠	No	2♣	No
2♦	No	2♥	No
2NT	No	3♠	No
4♠	No	6♠	No
No	No		

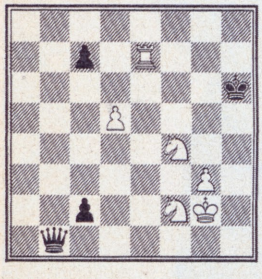
West leads the 10 of spades, and if you don't know this type of problem the likelihood is that you will start on the clubs, playing the ace and ruffing the second round. You play another spade to dummy and lead another low club, but this time you are overruffed. The clubs are established now, but you are a trick short, making only four spades in hand (one has been overruffed), four clubs and three red winners.

Now try again. Having won the spade lead in dummy, lead a *low* club at trick two. The defence can do nothing to overcome this exotic play. Say that East wins and returns a diamond. You win, draw a second trump and ruff a low club. Now you extract the remaining trumps and still have four club winners on the table.

The same type of ducking play may be right, in theory, if ever you hold A K Q x x x x of a side suit opposite a singleton.

CHESS

by Michael Stean



Martorelli (Black)

Huss (White) to move

This week's game is an excellent illustration of the power of a pair of knights, and also incidentally how the knights can be used to thwart the pretentions of the King's Indian Defence.

White: A. Huss. Black: A. Martorelli. King's Indian Defence. Lugano 1985.

1 P–Q4	**N–KB3**	**2 N–KB3**	**P–KN3**
3 P–B4	**B–N2**	**4 N–B3**	**0–0**
5 P–K4	**P–Q3**	**6 B–K2**	**P–K4**
7 P–Q5	**P–QR4**	**8 0–0**	

More frequently seen is 8 B–N5, many players being afraid to castle into the attack.

8 . . .	**N–R3**	**9 B–K3**	**N–KN5**
10 B–N5	**P–KB3**	**11 B–R4**	**P–KR4?!**

Tempting but not good. A more sedate build-up with 11. . .N–R3 or 11. . .N–B4 would be preferable.

12 N–K1	**Q–K1**	**13 N–Q3**	**P–KN4**
14 P–KR3!			

Leading to a perfect anti-King's Indian position.

14 . . .	**PxB**	**15 PxN**	**PxP**
16 BxP	**P–KB4**	**17 PxP**	**BxP**
18 BxB	**RxB**	**19 Q–N4**	**Q–B2**
20 P–QR3			

My personal preference would be for 20 N–K4 squashing even the slightest hint of counterplay.

20 . . .	**R–KB1**	**21 P–QN4**	**PxP**
22 PxP	**P–K5!**		

The only chance.

23 NxP	**NxP**	**24 NxN**	**R–B5**
25 Q–K2	**BxR**	**26 RxB**	**Q–N3**
27 R–K1	**P–R6**	**28 P–N3**	**RxP!**

Otherwise Black runs out of steam.

29 QxR	**RxQ**	**30 KxR**	**K–N2**

If 30. . . Q–B4+ 31 K–K3!

31 N–Q3	**P–R7**	**32 K–N2**	**P–N4**
33 N–B4	**P–R8=Q+**	**34 KxQ**	**Q–R2+**
35 K–N1			

Stronger and more natural was 35 K–N2.

35 . . .	**PxP**	**36 NxQP**	**Q–B7!**
37 R–K7+	**K–B3**	**38 R–K6+**	**K–N2**
39 N–K4	**P–B6**	**40 R–K7+**	**K–R3**
41 N–B2!	**Q–N8+**	**42 K–N2**	**P–B7**

Black's counterplay appears to be sufficient, but the knights finally combine to pull off a beautiful finish.

DIAGRAM

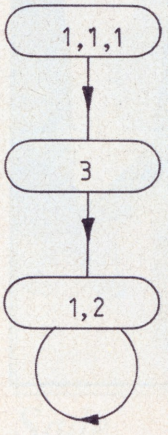
43 N–N4+	**K–N4**	**44 R–K5+!**	**KxN**
45 N–R3!!	**Resigns.**		

Mate or loss of queen is unavoidable. If 45. . .Q–B8+ 46 KxQ P–B8=Q+ 47 K–N2 Q–B7+ 48 N–B2+.

COMPUTERS

by Garry Marshall

Partitions



The following program fragment will cause the first N triangular numbers to be displayed.

```
10  T=0: INPUT N
20  FOR K=1 TO N
30  T=T+K: PRINT T
40  NEXT K
```

Now, imagine taking a triangular number of playing cards and arranging them in an arbitrary number of piles. From this arrangement a new one can be obtained by taking one card from each pile and forming a new pile with them. Doing this repeatedly always leads to the same arrangement of piles, which then replicates itself. The sequence of arrangements for three cards is shown in the illustration, where, for example, the arrangement consisting of three piles with one card in each pile is represented by 1, 1, 1.

This game corresponds to a procedure in number theory that consists of finding a partition of a triangular number and then transforming it to another partition. A partition of a number is a set of whole numbers which can be added together to give that number. The partitions of 3 are 1+1+1, 3 and 1+2. A partition is transformed to another by reducing each number in the partition by one, and adding a new number equal to the number of subtracted 1's to the reduced numbers to give the new partition.

This week's problem is to write a program to generate the partition sequence involving all the partitions of the triangular number 6. It may help to know that there are eleven partitions in all. The sequence has a tree-like structure. The program can be generalised to deal with larger triangular numbers, but the number of partitions increases rapidly with the size of the number.

A solution will be given next week.

STAMPS

by C. W. Hill

Most of the stamps being issued to publicise 1985 as European Music Year have portraits of famous composers. The two stamps from the Faroe Islands, where instrumental music was introduced less than a century ago, feature young musicians.

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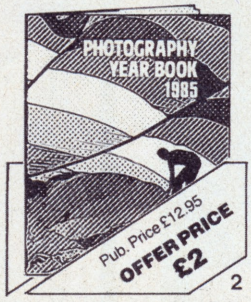

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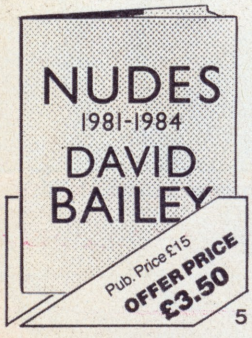

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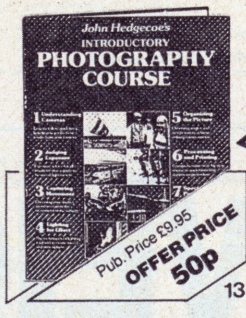

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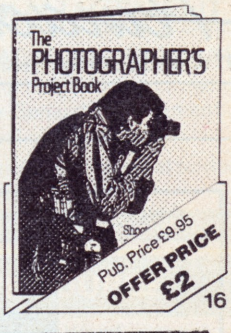

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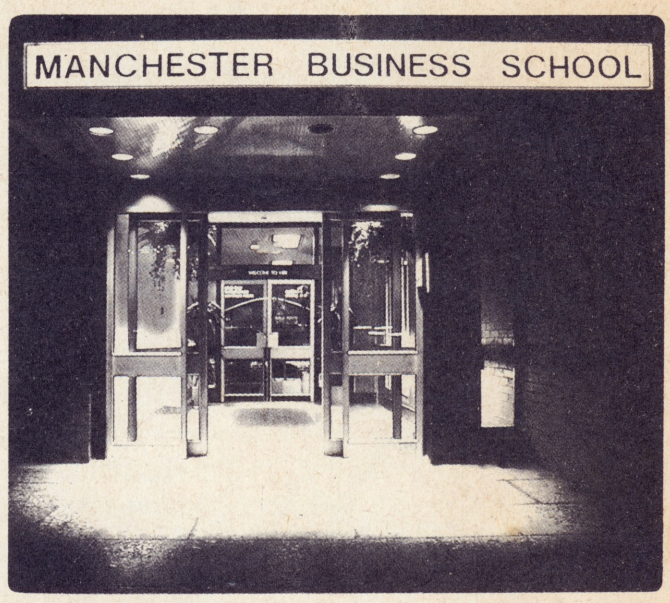

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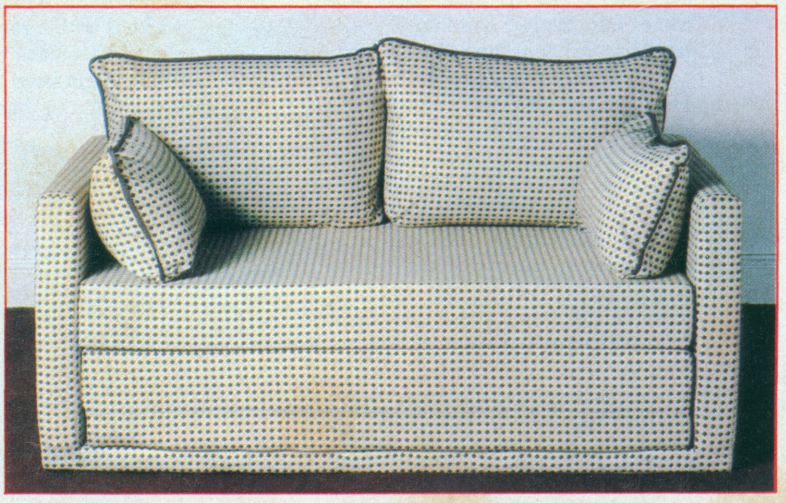

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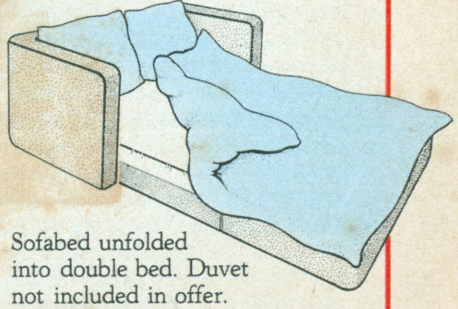

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Life by the fast lane

Wild animals can survive, and even thrive, in the most unlikely places. So when woodlands and moorlands are replaced by buildings or farmland and the wildlife is forced to move on, many animals, like the kestrel in the photograph above, make for the motorways.

There are more than 1,200 miles of motorway in Britain – an area bigger than all our national parks put together. Most motorway verges are never cut or sprayed with chemicals, and many of them haven't been disturbed for years.

During the Seventies about 75 kinds of shrubs and trees were planted by the side of motorways, and wild flowers and grasses spread from the countryside around. The combination was a perfect habitat for caterpillars, spiders, butterflies and grasshoppers. Small mammals like shrews, mice and voles quickly colonised the verges and larger animals like hedgehogs and rabbits soon joined them. There are big rabbit warrens right next to the hard shoulder of several motorways.

Naturally it wasn't long before the predators arrived. Stoats, weasels and foxes soon learnt that motorway verges are a great hunting ground: at night barn owls and little owls glide over the long grass in search of prey. Animals killed by traffic are food for scavenging flocks of rooks and crows that patrol the motorways.

Kestrels are the most successful of all motorway birds. It's easy to spot these small falcons hovering over the verges, watching carefully for unwary mice or voles. This has been the kestrels' meal-ticket for the last 20 years – and as a result their population has soared.

Report: Michael Leach

YOUNG OBSERVER PROFILE

One of a kind

Lenny Henry is laughing: his new one-man show opens at the Edinburgh Festival tomorrow and the second Lenny Henry TV series starts next month. *Tim de Lisle* finds out how he gets his acts together. Portrait: *Conrad Hafenrichter*

In a small west London studio with no windows, Bob Marley's 'Jamming' is playing on a ghetto-blaster and Lenny Henry is being photographed for Young Observer. He chews some gum, sings along for a line or two, pulls his usual faces – the wall-to-wall simpleton grin, the mystified eye-bulge – utters the odd chuckle, passes the odd remark. The photographer asks him to lean on one elbow and prop his head on his hand. As he does so he says in a languid Roger Moore drawl, 'Dahling, it's all too much.' You can see how he first made it as an impressionist: behind the elastic features there's an equally versatile voice-box, as much at home aping middle-aged white actors as helping create the coloured and colourful cast of 'The Lenny Henry Show' – Delbert Wilkins the streetwise Cockney, soul singer supreme Theophilus P. Wildebeeste, PC Ganja and the rest.

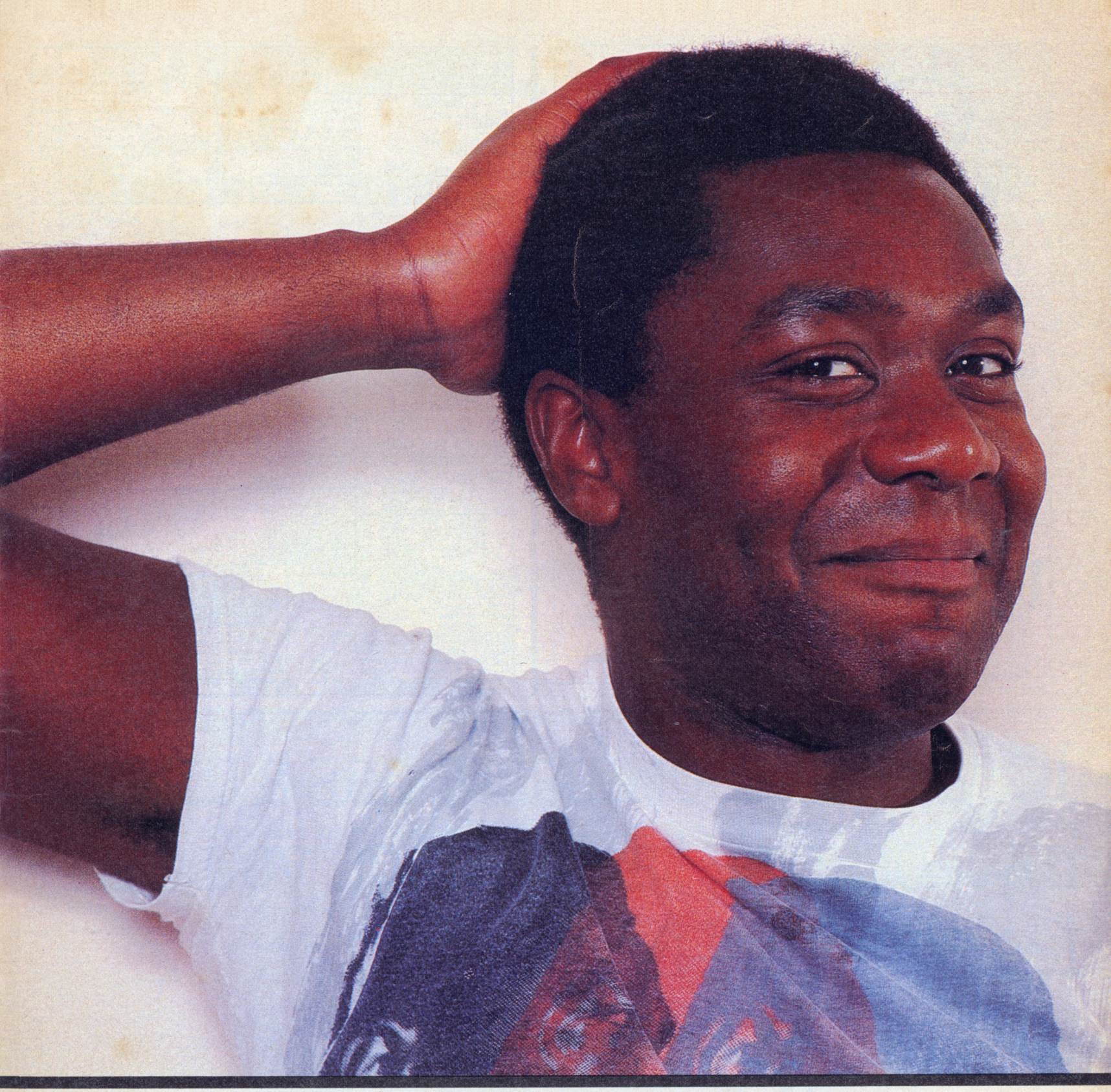
He was born in Dudley in the west Midlands, the son of Jamaican parents. He's taller and burlier than you might expect, with powerful arms and a crushing handshake. He looks a shade younger than his 26 years and talks, in between funny voices, a shade older. The funny voices only come out intermittently: he's not a performer who carries on performing when the arc lights are switched off.

The lights come on again this week when Lenny Henry takes his one-man show to the Edinburgh Festival. All the material, he says, will be fairly new, and some of it will be brand new – there's a sketch about having your wisdom teeth out (Lenny recently had his wisdom teeth out) and a new character, Davey Boy: 'this Liverpudlian who's one of those guys who comes into the pub and knows everybody but no one wants to talk to him.'

He's been writing his own material for only the last three years of a cabaret career that started in 1975, when, as a £21-a-week apprentice engineer, he hit the medium-sized time by winning the ATV talent contest 'New Faces'. The big break came when he was appointed resident clown on 'Tiswas', the Saturday morning children's show that had a cult following among grown-ups. Here he came up with the first of his comic characters, Algernon Razzmatazz, the man in the woolly hat with the condensed milk sandwiches and the habit of saying 'Ooohhhh-. . . Kaaaaay!' which was picked up in every playground in the country. Next there was 'OTT', the much-rubbished attempt at 'Tiswas' for adults only. The sole person on it to come off with his reputation intact, Lenny Henry switched to the BBC to co-star in 'Three Of A Kind' with Tracey Ullman and David Copperfield. They started quietly and ended up winning prizes at the Montreux TV festival. Last year he really made the grade: a series of his own on BBC1 and a centre-page spread in the *Daily Star* entitled THE REAL LENNY HENRY, describing him as 'Britain's new King of Comedy'.

The public inevitably sees him as a telly star – which is both a good thing, he says, because it means you can perform anywhere and keep basically the same show; and a bad thing,

Lenny as African comic Josh Yarlog, one of his best-known characters



because it makes people want to see the Frank Spencer act which even Michael Crawford gave up years ago. He clearly sees himself more as a stand-up comic who does television, radio and records as well.

About four years ago he underwent a complete change of style. 'The material I'd used from the age of 16 was a bit detrimental to my race. I was doing the stuff Charlie Williams was doing. But I was 22 and I didn't think like that at all, so I decided to change. I wanted to go out to a different audience, wider and with more black people, and do more adult material. It coincided with going to see the Comedy Store and the Comic Strip and listening to Richard Pryor and all that . . . So now the act I do is very *me*, it's the sort of stuff that I laugh at.

'I still get a lot of kids though – their parents bring them because they used to see me on "Tiswas" – then I start talking about snogging and they realise what a mistake they've made . . .'

He dislikes publicity about his private life – he married the comedienne Dawn French last October – and has mixed feelings about being recognised by the public. 'I love it, I love working to people, but sometimes it's a drag. You're always the public's property, they talk about you as if you're on the telly, really loudly as if you can't hear them. I get angry sometimes when you go out for a meal, just the two of you, and they draw up a chair and say "Ullo Len, you all right?"'

This year he made an anti-drugs film for the YMCA. Is there always a message in his humour? 'I suppose a lot of the stuff I do is designed to break down –' he laughs, sensing an oncoming cliché, 'I don't know about this – it sort of breaks down barriers. When I'm on stage I'm not a black or whatever, I'm just a comedian, I'm making them laugh . . . It's going for the better laugh as opposed to the cheap laugh. It's easy to get a laugh doing jokes about darkies and women's bosoms and things: it's a lot harder to make jokes about . . . Something Else!'

Lenny Henry plays at the Assembly Rooms, Edinburgh, 19-25 August

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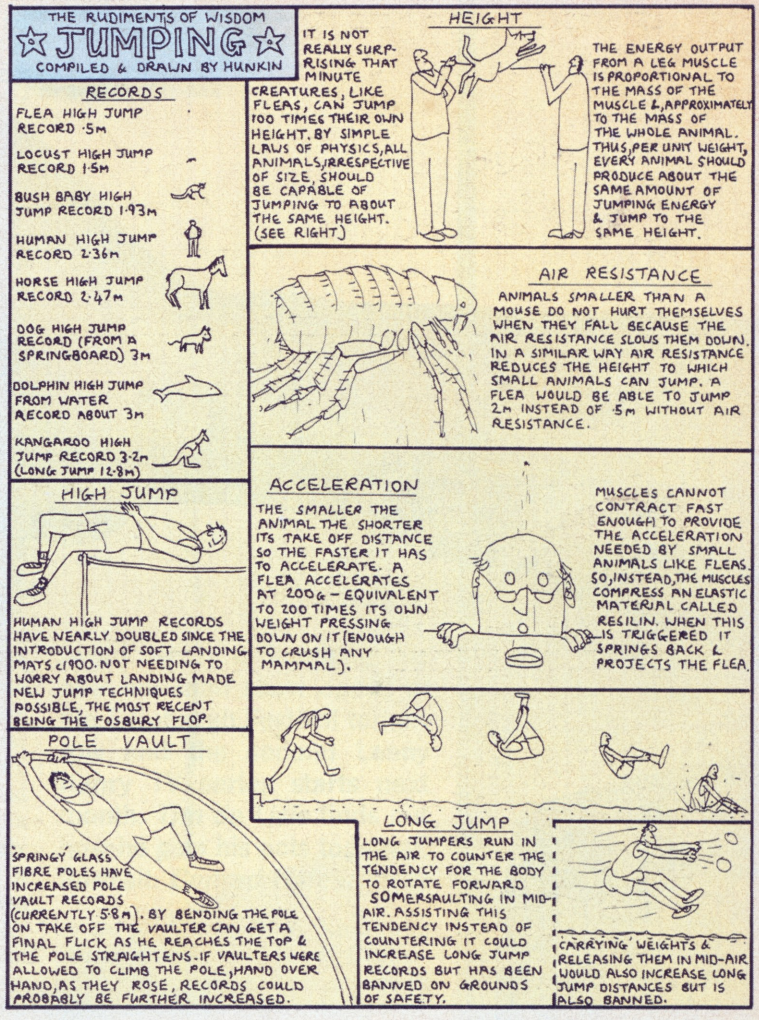
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DOG HIGH JUMP RECORD (FROM A SPRINGBOARD) 3m
DOLPHIN HIGH JUMP FROM WATER RECORD ABOUT 3m
KANGAROO HIGH JUMP RECORD 3·2m (LONG JUMP 12·8m)
HIGH JUMP
HUMAN HIGH JUMP RECORDS HAVE NEARLY DOUBLED SINCE THE INTRODUCTION OF SOFT LANDING MATS c1900. NOT NEEDING TO WORRY ABOUT LANDING MADE NEW JUMP TECHNIQUES POSSIBLE, THE MOST RECENT BEING THE FOSBURY FLOP.
POLE VAULT
SPRINGY GLASS FIBRE POLES HAVE INCREASED POLE VAULT RECORDS (CURRENTLY 5·8m). BY BENDING THE POLE ON TAKE OFF THE VAULTER CAN GET A FINAL FLICK AS HE REACHES THE TOP & THE POLE STRAIGHTENS. IF VAULTERS WERE ALLOWED TO CLIMB THE POLE, HAND OVER HAND, AS THEY ROSE, RECORDS COULD PROBABLY BE FURTHER INCREASED.
IT IS NOT REALLY SURPRISING THAT MINUTE CREATURES, LIKE FLEAS, CAN JUMP 100 TIMES THEIR OWN HEIGHT. BY SIMPLE LAWS OF PHYSICS, ALL ANIMALS, IRRESPECTIVE OF SIZE, SHOULD BE CAPABLE OF JUMPING TO ABOUT THE SAME HEIGHT. (SEE RIGHT.)
HEIGHT
THE ENERGY OUTPUT FROM A LEG MUSCLE IS PROPORTIONAL TO THE MASS OF THE MUSCLE &, APPROXIMATELY TO THE MASS OF THE WHOLE ANIMAL. THUS, PER UNIT WEIGHT, EVERY ANIMAL SHOULD PRODUCE ABOUT THE SAME AMOUNT OF JUMPING ENERGY & JUMP TO THE SAME HEIGHT.
AIR RESISTANCE
ANIMALS SMALLER THAN A MOUSE DO NOT HURT THEMSELVES WHEN THEY FALL BECAUSE THE AIR RESISTANCE SLOWS THEM DOWN. IN A SIMILAR WAY AIR RESISTANCE REDUCES THE HEIGHT TO WHICH SMALL ANIMALS CAN JUMP. A FLEA WOULD BE ABLE TO JUMP 2m INSTEAD OF ·5m WITHOUT AIR RESISTANCE.
ACCELERATION
THE SMALLER THE ANIMAL THE SHORTER ITS TAKE OFF DISTANCE SO THE FASTER IT HAS TO ACCELERATE. A FLEA ACCELERATES AT 200g – EQUIVALENT TO 200 TIMES ITS OWN WEIGHT PRESSING DOWN ON IT (ENOUGH TO CRUSH ANY MAMMAL).
MUSCLES CANNOT CONTRACT FAST ENOUGH TO PROVIDE THE ACCELERATION NEEDED BY SMALL ANIMALS LIKE FLEAS. SO, INSTEAD, THE MUSCLES COMPRESS AN ELASTIC MATERIAL CALLED RESILIN. WHEN THIS IS TRIGGERED IT SPRINGS BACK & PROJECTS THE FLEA.
LONG JUMP
LONG JUMPERS RUN IN THE AIR TO COUNTER THE TENDENCY FOR THE BODY TO ROTATE FORWARD SOMERSAULTING IN MID-AIR. ASSISTING THIS TENDENCY INSTEAD OF COUNTERING IT COULD INCREASE LONG JUMP RECORDS BUT HAS BEEN BANNED ON GROUNDS OF SAFETY.
CARRYING WEIGHTS & RELEASING THEM IN MID-AIR WOULD ALSO INCREASE LONG JUMP DISTANCES BUT IS ALSO BANNED.

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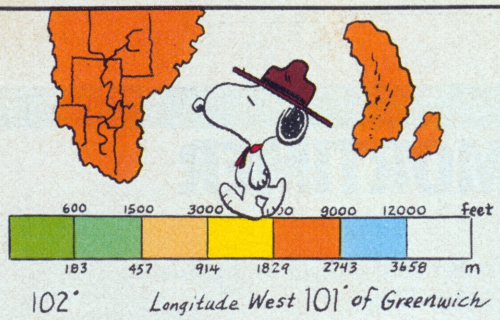

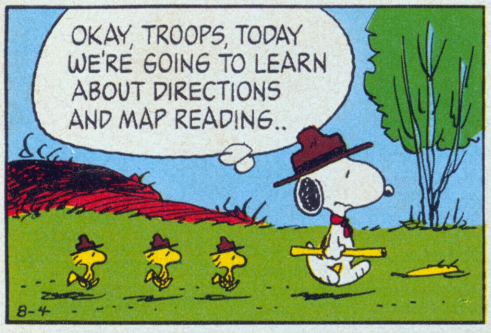

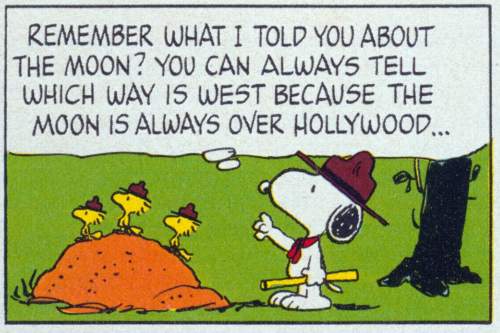

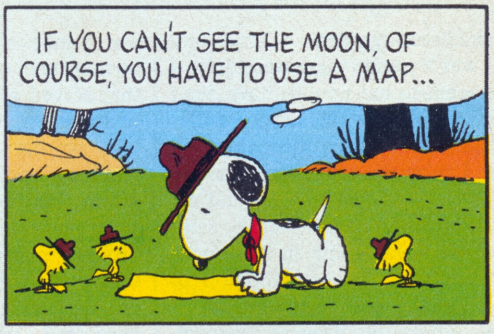

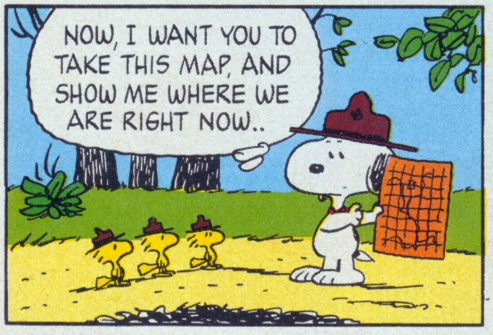

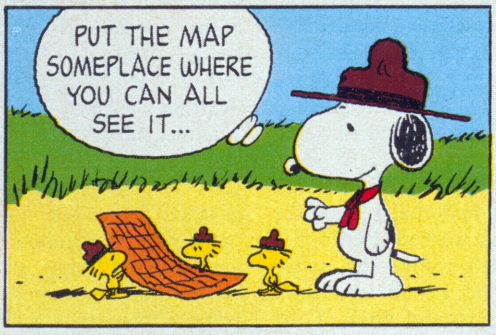

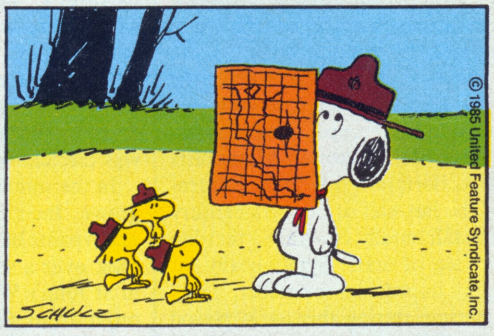

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A GARDEN OF MY OWN

PENELOPE MORTIMER

Novelist Penelope Mortimer describes her own growth as a gardener. Photograph by George Wright

My childhood gardens – since my father was a parson there were quite a few – seem to me now to have been largely planted with laurel, under which I spent much time burying things. I know this to be untrue, as my mother was addicted to roses and my father dug for hours in order, he said, to get the sugar going in his blood. You cannot dig in a plantation of laurels. Also the connotations – shade, bitterness, disguise, respectability – are in complete contradiction to my father's reputed belief in the *élan vital* and my mother's eccentric habit of decorating the font with cow parsley and buttercups. Nevertheless, they were both Victorian Methodists at heart, born into the Great Mourning of the last half of the 19th century and fundamentally convinced that life was a vale of tears. Symbolically, at least, my impression is correct.

Sometime during this early period of drip and evergreen I was given Frances Hodgson Burnett's 'The Secret Garden' which, like Doré's illustrations of the Old Testament, Alfred Noyes's poem 'The Highwayman', Longfellow's 'Hiawatha' and the entire works of Jeffrey Farnol, had a revolutionary effect on my life. The story itself was unimportant. What excited me was the image of the ivy-smothered door, the private wilderness, the idea of bringing things to life, restoring order; the atavistic urge to burrow one's way back to Eden. I might even have started growing mustard and cress if we hadn't moved to a London suburb where the garden smelled of creosote and commanded a fine view of the Southern Railway and even groundsel wilted. Boarding school brings back laurel, gravel, calceolarias, asphalt, cemeteries of cabbage stalks. I had to learn botany and took against anything that assimilated carbon or contained chlorophyll. The words 'stamen' and 'pistil' still make me flinch.

There was no garden in my life during the 1940s, therefore the image of those years is unclear. It smells of Woodbines and the raw acetone we used to take the varnish off our fingernails. Its colour, apart from the fingernails and Gollancz's yellow book jackets, is khaki. The Fifties are represented by a 30ft rectangle in Swiss Cottage that, apart from the fact that it was out of doors, was lived in as though it were a room. There was a magnolia planted by previous owners and one rather stunted tree that served as a climbing frame, but otherwise it was entirely furnished with objects – a swing, a seesaw, a paddling pool, pedal cars and dolls' prams, hula-hoops, cardboard boxes, saucepans, and a thick mulch of broken plastic. Strung across it, whatever the weather, was a bunting of nappies, shrunken vests and barrister's underpants. Later on, when there were fewer children and more money, I bought a small statue and we got a man in. He planted *Rheum palmatum* and a number of yuccas, but they did not flourish. That was the Sixties.

In the summer of 1970, the children grown, their paraphernalia gone, the underpants being washed elsewhere, I took over a small, rubble-filled patch in St John's Wood. I could look down on it from the ground floor of the house; and on the ground floor, much to my shame and regret, I stayed. A suitable garden was chosen and planted by a local firm, probably with a great many hostas and a number of fashionable and expensive weeds: I don't know, but the general impression from the ground floor was murky. I'm not even sure there were roses, though my mother sometimes visited with her secateurs, so there may have been. My seeming indifference was not only ignorance, timidity, preoccupation with other things, or the dire results of botany. As the prophet said, there is a time to every purpose under heaven; a time to plant and a time to pluck up that which is planted. My time had not yet come.

In 1978, with this very unpromising record behind me, I bought two thirds of an acre of Gloucestershire, paid for by living indoors for three years trying to deter young Americans from writing like Hemingway. Most of it was a rough field enclosed by chicken wire; the rest an attenuated cottage garden graced by a large *Mahonia* 'Charity' and the rose 'Souvenir de Claudius Denoyel', but otherwise given over to red hot pokers – or so it seemed to me, since they were the only plants, apart from grass, I could identify. It could easily have been left as it was, I suppose. What happened? The only way I can describe it, however whimsical, is that a hibernating child woke up, saw from the signs of the season that it was getting late and scurried out to change the face of its earth before dark.

The field was to become an arcadian grove, an enchanted forest; in place of the dank vegetable patch there would be an Edwardian pergola dripping with wisteria, honeysuckle and roses, through which I would drift of a summer evening wearing a straw hat and voile. That was the general idea. I got a man in and three months later the field was spiked with saplings of his choice – 30 *leylandii* 'Castlewellan' substituted for the sculptured yew hedge of my fantasy, *Prunus* 'Kanzan', a Scots pine, *Cryptomeria japonica*, eucalyptus – very little, in fact, that ever had, or ever should, grow on a Cotswold hillside. A 37ft pergola, facing due north and overhung with skyscraping balsam poplars, was duly built. After weeks of homework I ordered and finally planted its roses – 'Albéric Barbier', 'Mme Alfred Carrière', 'Mme Grégoire Staechelin', 'Vicomtesse Pierre de Fou', 'Paul's Himalayan Musk', 'Rambling Rector', 'Félicité et Perpétue', 'Bobbie James' – enough to crush the Albert Memorial. I then added half a dozen clematis with equally evocative names, two wisterias and a number of honeysuckles and left the thing to its own devices. The structure, thanks to sound workmanship, survived. So did the clematis and at least two of the honeysuckles. The roses have long since been given away to good homes. One of the wisterias flowered for the first time this year. After a short period of fury at its failure to burgeon and waft I grew quite fond of it, as one often does of one's mistakes.

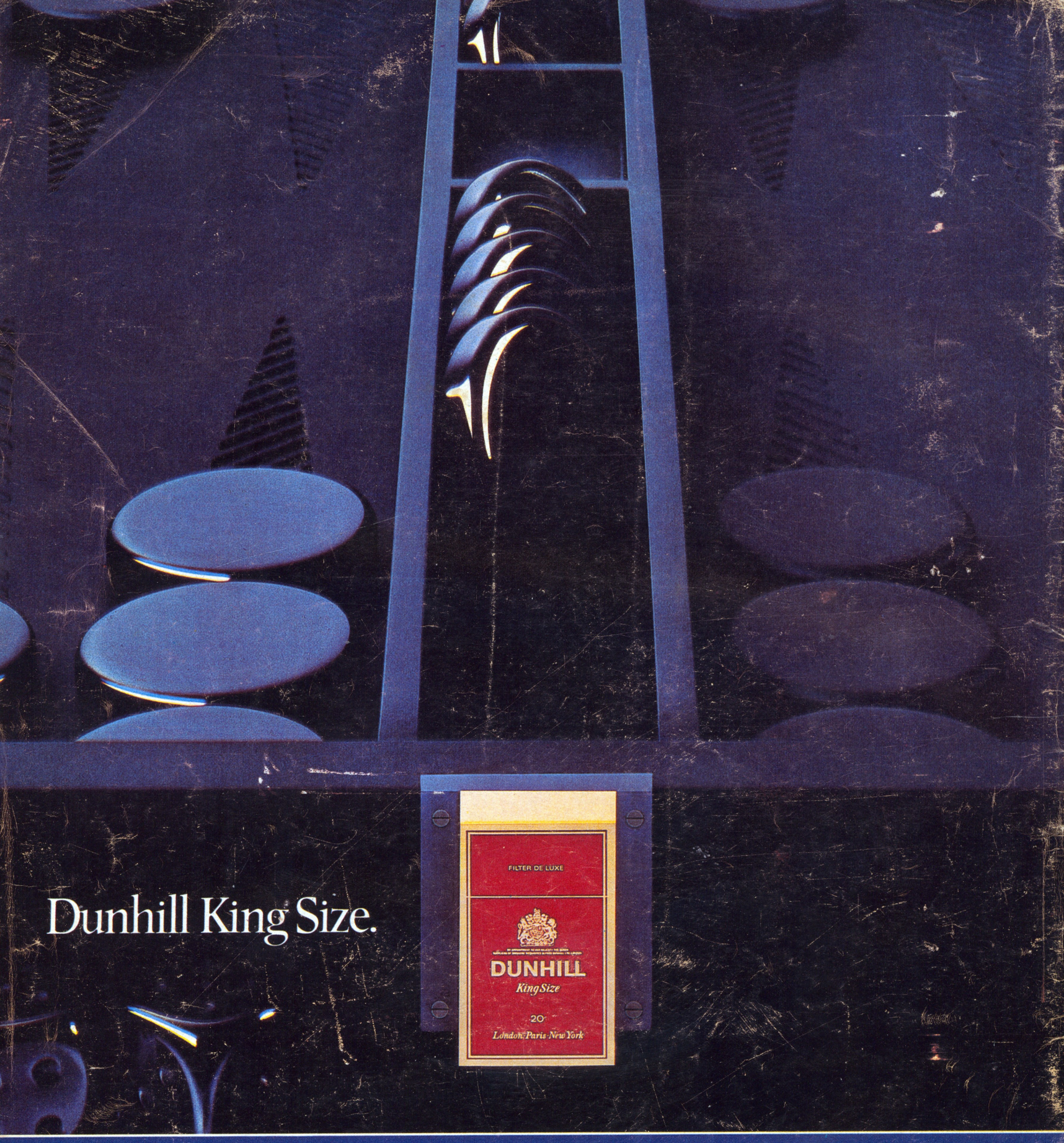
In retrospect this seems – as do most childhoods – a delightful period. I planned a bank with *Rosa moschata*, thyme, oxlips, *Lonicera periclymenum* and sweet briar (it never came to much, being the wrong time of year and oxlip seed unpredictable), sowed packets of yarrow, Lady's bedstraw, heart's-ease and pimpernel, lugged great rocks about, made paths of desire through couch grass and nettles. Even my handwriting became rounded and careful, neatly filling pages of my garden journal in exactly the same pompous style that I used at the age of eight to describe 'My Summer Holiday'. Most of my nights were spent studying, making interminable notes and lists, drawing elaborate plans on graph paper. Then I had to go back to the typewriter to try and pay for it all.

A garden, wrote Walter P. Wright in 1908, 'is the expression of a human spirit animated by complex feelings – by love, by a yearning for the companionship of beautiful and dependent things, by a vague, indeterminate discontent with the earth as it is, by the irresistible impulse to find vent for emotions which one is reluctant to expose to one's fellows. In gardens is expressed what the flower lover is unable to

express in painting or poetry. They are a record of an art which the world does not see, of verse that it does not hear.' I'm very content with that, whatever its implications. The overdraft may be high, but so are the *leylandii*. They shrug and nod quite pleasingly, a queue of gossips. The other conifers were thrown out long ago (at the end of my heather period, I remember), but acers, beech and sweet chestnut already have sizeable shadows. Unfortunately, since the field has been given over to shrub roses, some of the trees will have to come down when I'm 90. The prospect grieves me, but is not immediate.

I've made a compromise with Nature. Let it be conserved, by all means. Protect it, encourage it, subsidise it, but not in my garden. If I choose (as I do) to have dog roses and old man's beard rioting through my hedges, that's my prerogative. It is for me, as gardener, to decide where cow parsley and daisies should be left undisturbed and where they should be ruthlessly removed. The lawn, it's true, has more trefoil and chickweed and plantain in it than it does grass, but at least they're all green and just as satisfactory to mow. I use very few chemicals, though it's not so much a matter of principle as distaste for the terminology ('a quicker and wider kill') and the fact that I enjoy weeding. The sweet disorder of a thriving garden is as contrived as was, no doubt, the costume of Robert Herrick's lady-love. Clematis may hang from the trees in great swags, self-seeded poppies decorate the cabbage bed; but the edges are clipped, the borders adequately staked (if always too late), the soil cared for. I have no 'help', except for the mowing, so am able to grub away with no interference from the outside world. Fantasy and reality have come together at last. Lacking genius, I know of no other pursuit in which this phenomenon can happen.

I often wonder what image my grandchildren will have of this garden. Probably, as I did, they will forget the roses and raptures and remember only something particular and private to themselves, which I don't even know is there. □



Dunhill King Size.

LOW TO MIDDLE TAR As defined by H.M.Government

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CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH